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brought the essential idea so effectively to bear upon any concrete problem as has Mr. Veblen upon the problem of the higher education. It is the intrusion of business ideals and business methods upon the true and professed interests of the university everywhere—in the governing boards, in the academic administration, in the work of the executive and of the teachers—that is doing the mischief. And this intrusion is so natural a result of the whole social system under which we live that it seems unavoidable.

Mr. Veblen is dispassionate, but his thought has a heat much more powerful to melt away obstacles than those more or less factitious bursts of indignation that are often supposed to accomplish this result. His book, unhopeful as it is in tone and intent, will certainly not be without an ultimate effect in bringing about a different state of affairs—which may or may not, according to Mr. Veblen's philosophy, be an improvement.

ARCHITECTURE AND DEMOCRACY. By Claude Bragdon. New York: Alfred A. Knopf.

The ancient faith that the "book of power" is ultimately of more value than any precise, provisional formulation of certified knowledge, or any formally correct application of accepted logic to generally approved ends, holds its ground in spite of the deserved disrepute into which mere emotional appeals, edifying discourses, or random suggestions of mystery have nowadays generally fallen. Modern literary opinion strives (somewhat half-heartedly, it is true) to eliminate the psychopath and the charlatan, while it clings with a certain integrity of mind to the doctrine that a book of genius is in all cases of more value than it can immediately be proved to possess.

Men used to say that books of power were inspired; we now prefer to say, with much the same intent, that they are sincere and original. Just what we mean by "originality" is rather less easy for us to say than it was for our forefathers to tell what they meant by "inspiration." A rough working definition of original thought would perhaps be: Original thought is thought in which *all* the forces of a man's nature work in a harmonious and unimpeded manner toward the accomplishment of an end not clearly foreseen. This is in general accord with Professor Ladd's illuminating dictum, "Thinking is a matter of the whole man;" while at the same time it may serve to distinguish the prized quality of originality from the humdrum labor of research and from the mere enthusiasm of camouflaged propagandism.

It naturally follows that the book of power is sometimes a curiously uneven fusion of various elements, among which gold and clay may frequently be distinguished in strange juxtaposition. And so there is no inherent contradiction in saying that while Claude Bragdon's book, *Architecture and Democracy*, is one of the best, one of the most potent, books, on architecture or anything else, that have recently come to light, it is also a somewhat puzzling mixture of intuitive truth, doubtful speculation, and obvious sentiment. The like is true of Rousseau's *Emile*!

The distinction between "arranged" and "organic" architecture is not, indeed, by any means new, nor is the idea that architecture is a

true reflection of national life a discovery. Mr. Bragdon, however, perceives these things not as mere abstract canons of art—and what art is worse than that which deliberately and in cold blood *seeks* to be national or racial?—but as vital, active principles. What is better, he is able to give us more than a glimpse of the way in which these principles work and are even now working. The spirit of democracy and of brotherhood are certainly capable of bringing to pass a transformation, in art as well as in life, from ugliness to forms of beauty strangely new and yet thoroughly congenial. “The architecture of the United States, from the period of the Civil War up to the beginning of the present crisis, everywhere reflects a struggle to be free of a vicious and depraved form of feudalism, grown strong under the very aegis of democracy. The qualities that made feudalism endeared and enduring; qualities written in beauty on the cathedral cities of medieval Europe—faith, worship, loyalty, magnanimity—were either vanished or banished from this pseudo-democratic, aridly scientific feudalism, leaving an inheritance of strife and tyranny—a strife grown mean, a tyranny grown prudent, but full of sinister power the weight of which we have by no means ceased to feel.” Yet so simple a structure as the Red Cross Community Club House, built during the war at Camp Sherman, Ohio, seems, as Mr. Bragdon describes it, to reflect no little of “the light that never was on sea or land.” Similarly, “the most modern note yet sounded in business, in diplomacy, in social life, is expressed in the phrase, ‘Live openly.’” And by the operation of a spiritual law, the new spirit is gradually working toward expression in a new architectural comeliness.

All this strain of thought in Mr. Bragdon's book is eminently sane and vitalizing. The basic thought, as true as it is commonplace, is that no noble constructive work in any field can be carried on without faith. The completed work will reflect the nature of the faith. Unless it possesses, however, the element of insight or intuition or rightness, or approximate accordance with the will of God, the work will have no beauty whatever, but at most a kind of strange fascination—which is one of the things that men habitually confuse with beauty.

This faith or intuition may be fairly called mystic; it has relation to a mystery—for when all is said, scientific ethics cannot tell me why I ought not to cheat my neighbor in a business transaction, or why I ought not to erect a building that speaks architectural deceit and theft in every line—if I so desire.

The mystery has to be reckoned with; it is best to realize it consciously; a joyous submission to its workings is no doubt the best condition for successful endeavor. But when men have attempted to describe the mystery thus joyously relied upon, they have not infrequently gone astray. To try to draw inferences from the supposed nature of the cosmic spirit is seldom quite safe. And so it happens that the second part of Mr. Bragdon's book is rather more curious than inspiring.

Mr. Bragdon is quite properly interested in the fourth dimension—a fascinating subject. But just here his artist's nature appears to come in with the demand that everything, including the fourth dimension, shall be harmonized with his artistic aims and theories. The

desire for such harmony is doubtless the work of intuition; and so far forth it is genuine and to be respected—it has nothing whatever in common, needless to say, with any kind of faddism. But while a man's intuition, if he consciously heeds it, may tell him to build a house expressive of brotherhood (if he have brotherhood in him) rather than a monument of greed—just as it tells the bee to build his cells—one of the things that intuition absolutely cannot assure him of is that *number*—that is, mathematics—is not only the symbol of order in the universe, “but the very thing itself.” One cannot learn this through intuition, nor, apparently, can one learn it by any other means. In fact, the drift of philosophic thinking on this point would seem to be that if there is any form of thought that is used simply and purely for the purpose of controlling bits of experience in a possibly pluralistic and inchoate universe, that form of thought is mathematics. Than number, then, there is nothing that will bear with a worse grace to be hypostatized.

This suggests some doubt as to the philosophic basis of a system of decoration based upon projections of fourth dimensional solids. One is willing, however, to abide by the pragmatic test. The patterns that Mr. Bragdon develops by his fourth-dimensional method are unquestionably fascinating; yet to the perception of the layman there is in them something unconscionably weird. They do, indeed, powerfully suggest the complexity of the modern mind. There is in them, one would say, something subtly congenial to the mental state of a man who, let us say, follows a prosaic business, believes in spirits, thinks that there is perhaps something in socialism, would like to live on a farm, does not know what to do about his son who is not making good in college, and at the age of sixty dances the one-step. But do we want symbols of perplexity? To the men of the past—and perhaps they were wise—the simplest symbols of the Great Mystery have seemed, on the whole, to be the best. And the question arises whether we had better not make a little more sure of what the fourth dimension humanly means before we begin to use projections from hyperspace as symbols for our communal, not to speak of our cosmic, life. All of which should not, of course, prevent us from using anything that proves humanly good, whether it comes from hyperspace or from anywhere else.

From speculation Mr. Bragdon descends to rather facile sentiment and to somewhat obvious symbolism. Must the artist, one asks after reading the chapter on “symbols and sacraments,” really give himself up to the “pathetic fallacy”? Must he revel in the easy parable of the brook running to the sea and other like “parables from nature”? Must he think about gold and silver like a medieval alchemist? All these and similar sentiments and fancies suggest something very different from the robust and practical mysticism of Mr. Bragdon's first essay.

Despite weakness, however, Mr. Bragdon's collection of essays is a book of power, not in parts only, but from cover to cover. Its very artistic unity makes it so; and perhaps a certain artistic unity in our works and beliefs is the very best we can, any of us, achieve. What we all secretly desire, at any rate, is the most perfect possible adjustment of our whole personalities to the laws of the universe at large

and to the circumstances of our mundane life. Any collection of sane, acute, and suggestive ideas tending to show the feasibility of this quest, and to prove the joy of even partial success in it, adds to the fulness of life.

INDUSTRY AND HUMANITY. By W. L. Mackenzie King. New York: Houghton Mifflin Company.

What is first of all needed for the determination of industrial policy is a clear, controlling idea of the whole problem. We must have an essentially correct concept stated in simple, general terms such as will conform to and suggest both the practical and the moral factors.

Such a concept is supplied by Dr. King. Following Pasteur, the author distinguishes in human affairs, as within the human body, two conflicting laws or tendencies—the Law of Peace and Work and Health, and the Law of Blood and Death. According to this view, “all that begets strife and hatred in human relations” is of the nature of “disorder and ferment, akin to that evidenced by disease.”

This idea is as profound as it is simple, as hopeful as it is sane and evolutionary. Remove the *obstacles* to right action, and you will obtain inevitably *right action*. True, you cannot remove the obstacles all at once. Some of them are natural: they are merely limitations incident to an early stage of growth. But many of them are unnatural; they are curable diseases—the symptom of which is not simply that *crudity* of life which we see among savages and animals, but misery, with its accompaniments of bitterness, humiliation, weariness of life, which we rightly associate with civilization rather than with a “state of nature.” Conceive of humanity as an organism, and try to insure its healthy growth, with full faith in the reality of the organism and in its tendency to health.

All the more significance should be attached to this way of thinking because it is set forth on the authority of one who is not only a deep thinker but a practical statesman. For ten years, Dr. King was associated with the Department of Labor of the Government of Canada, first as Deputy Minister of the Department, and subsequently as Minister. During that time he was called upon to act as mediator in over forty strikes important enough to warrant intervention. The industries concerned embraced agencies of transportation and communication such as railroads, ocean transport, street railways, the telegraph and telephone; coal and metalliferous mining; and manufacturing establishments of various kinds. Dr. King was brought into close touch with a much larger number of controversies, and since the severance of his official connection with the Government he has continued to see much of important industrial disputes from the inside.

Considering these facts, too much emphasis cannot be given to the following deliberate and measured statement by Dr. King of his mature opinion:

... “I believe I can say that, without exception, every dispute and controversy of which I have had any intimate knowledge has owed its origin, and the difficulties pertaining to its settlement, not so much to the economic questions involved as to [a] ‘certain blindness in human beings’ to matters of real significance to other lives, and an unwilling